

# A Pragmastylistic Analysis of Positive Politeness Strategies in Orhan Pamuk's *The Museum of Innocence*

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**ABSTRACT:** The research is concerned with positive politeness strategies used by Kemal, as the main character, in Orhan Pamuk's *The Museum of Innocence* through pragma-stylistic perspective. The aims of this research are looking for the kinds of positive politeness strategies used by Kemal and describing how those linguistic politeness strategies realized in his utterances. The research data are utterances produced by Kemal taken from the novel. This research applied linking qualitative and quantitative research in order to be productive for descriptive, exploratory, inductive and opening-up purposes. Besides, it also applied content analysis method to reach a greater comprehension of what occur and how to explain the recent situation in the novel. The findings revealed that Kemal applied fifteen kinds of positive politeness strategies when he conversed with other main character. Positive politeness strategies realized by noticing of hearer's condition, exaggerating, intensifying interest to hearer, using identity markers, seeking agreement, avoiding disagreement, presupposing common ground, making a joke, putting pressure on hearer to cooperate with speaker, showing his offer/ promise, being optimistic, including hearer in his activities, giving or asking for reasons, assuming reciprocity, and giving gifts to hearer. His utterances are also realized in the form of reference, substitution, ellipsis, conjunction, repetition, synonym, and antonym.

**Key words:** Positive politeness strategies, pragma-stylistics, Orhan Pamuk, *The Museum of Innocence*

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## I. INTRODUCTION

Politeness is as the basic element of communication which has developed widely nowadays in the society in various kinds of varieties pursuing the development of each fields. Politeness has never been an obsolete theme because politeness is always as the essential of humans to have successful communication with others. Politeness illustrates the prosperity of human culture which taught from generation to generation. It is a unique value of a society that distinguished it from one group to other group. The uniqueness lies in the differences in rules and functions that underlie the use of politeness, because it will only work on their own community. Politeness is as a means applied to perform awareness of another person's face and therefore, it plays a vital function in communication. In other words, it can be said that linguistic politeness plays an important role when establishing respectful interpersonal relationships in any communicative situation, including in fictional communication done by characters.

Politeness means a tool used to reveal consciousness to other people's faces. It can be captured that face might be broken, retained or increased during the interaction occur. In interacting, some utterances may be perceived as threats. Threats may occur against both positive face and negative face, or even against both at the same time. To minimize the risk of threats against face, it needs strategies. The choice of words is as part of politeness strategy. The choice of strategies depends on the politeness need. This means that in choosing a certain politeness strategy is determined by three factors, namely power, social distance, and the level of coercion. In other words, strategies form a hierarchy of strategies that will achieve the highest level of goals. There are four politeness strategies offered by Brown and Levinson (1987), namely bald on-record, positive politeness, negative politeness, and off record. Referring to this research, it only focused on positive politeness strategy. To know to

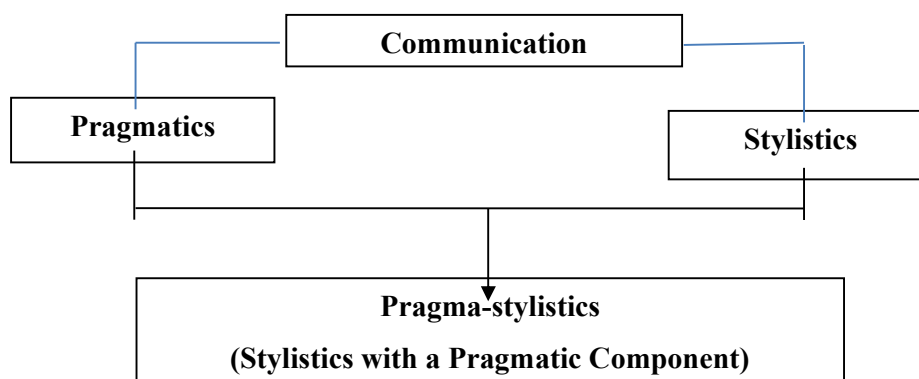
what extent this strategy used by the main character of the novel, Kemal, and how those strategies realized in his utterances, therefore, this research is conducted.

## II. Review of Related Literature

The communication of the characters in this novel is analyzed based on pragma-stylistics. Pragma-stylistics blends stylistics with pragmatics. Pragma-stylistics proposed by Leo Hickey in 1989. Pragma-stylistics is study of linguistic expressions in stylistics and pragmatics (Turner, 1990: 16; see Hickey, 1990: 16). If the analysis focuses on stylistics, it will only analyze the use of lexis, cohesive ties, syntax, and figures of speech. As stated by Yeasminet *al.* (2013:27) that stylistic analysis focuses on the use of lexis, syntactic structures, cohesive devices, point of view, and figurative language. In line with her statement, Dada (2012: 88) also says that style analysis applies a technical perspective to the study of literary work relating to smallest phonological elements, lexical elements, syntactic elements, semantic elements, and graphological elements which are embedded in the text. While pragmatics is the study of language use that is more concerned with speech meaning than sentences or grammatical propositions (Wales, 1989: 365). Therefore, the researcher uses pragma-stylistic approach to analyze those utterances in order to explain as deep as possible. Davies (2007: 106) also points out that the care of recent language styles has shifted from the study of forms of linguistic utterances to wider interest in pragmatics or, as is sometimes called pragma-stylistics. Moreover, Hickey (1990:9) and Davies (2007: 106) go on that The study of pragma-stylistics involves a framework for explaining the relationship between linguistic forms and pragmatic interpretations and how communication styles vary when speakers help listeners to identify thoughts behind speech, and explicitly implicit exchanges.

Literature exploits the entire linguistic repertoire to convey its aesthetic form and message. In this regard, throughout its history linguistics and literature are two different disciplines, but they cannot be separated from each other. This relation has been claimed and tackled by works of scholars such as Carter and Simpson (1989), Enkvist (1973), Halliday (1971), Leech (1977), who attempt to establish such relation in which stylistics tries to combine both approaches. Stylistics emerges as a response to the subjectivity and impressionism of literary studies. It tries to replace the subjectivity with explicit and systematic description and analysis. Stylistics bridges the inequality between literary studies and linguistic analysis. It is a gateway to the interpretation of literary works that helps identify their purpose, goals and effects. Since language functions as a medium in performing literary works, the interpreting and finding out literary works' objectives, influence and intentions is the significant field of the study that brings literature and linguistics altogether and establishes the firm relation that holds between them.

In addition, both as the interdisciplinary subject, it is no doubt new insight will emerge into the rich potential for the enhancement of style studies by the rapidly expanding field of pragmatics (Hickey, 1990, 2014:10). Eventually, Hickey (1989) fuses pragmatics and stylistics to bring about a sub-discipline which he calls 'Pragma-stylistics'. It can be diagrammed in the following figure:



**Figure 1: Synthesis between Pragmatics and Stylistics**

**Al-Hindawi and Al-Khazaali (2017), Black (2006), Chapman and Clark (2014), Davies (2007), Hickey (1989), Niazi and Gautam (2010), Semino& Culpeper (2011), Sorlin (2016), Turner (1990)**

Further, Hickey (1989:8) explains that pragma-stylistics or stylistics with a pragmatic component is a study of language-in-use which pays attention to the choices made from among the various grammatically correct ways of expressing one and the same thing which is semantically or truth-conditionally equivalent. It also describes how such choices relate to the overall situation in which the language is used, including what the interlocutors have known or have not known, and what the speaker or writer wants to achieve through his language-use. Pragma-stylistics will always attempt to show how the different possible ways of saying the same thing (style) depend on the factors which compose the situation (pragmatic factors).

**a. Politeness Strategy**

A politeness strategy is an approach that is used to prevent a violation of the hearer's face. Politeness strategies are used in order to save the hearers' face since face refers to the respect that an individual has for him or herself and maintaining that self-esteem in public or in private situations (Brown and Levinson, 1987). Each strategy provides internally a range of degree of politeness, so speaker will bear in mind the degree of face threat in choosing appropriate linguistic realizations of politeness strategies. There are four kinds of politeness strategies, so called super strategies, used for achieving successful communication (Brown and Levinson, 1987: 91-227).

**b. Positive Politeness Strategy**

Positive politeness strategy (PPS) is used to avoid violations by emphasizing friendliness. Positive politeness is oriented towards the positive face of hearer, the positive self-image he claims for himself. The linguistic realization of positive politeness represents normal linguistic behavior between intimates where the interests and approval of each personality, the presumption that shows shared desire and sharing of knowledge are exchanged. Positive politeness is used as a kind of metaphorical expansion of intimacy, to imply equality or sharing of desires to some extent even between strangers who see themselves, for the purpose of interaction, somehow similar.

### c. Kinds of Positive Politeness Strategies

Brown and Levinson (1978, 1987:101-129) offered fifteen kinds of positive politeness strategies (PPS), namely:

(1) **PPS 1: Notice, attend to H (his interests, desires, needs, goods).** This strategy is used when S has to pay attention to aspects of condition H (real changes, extraordinary assets, anything that looks as if H wants to be noticed and agree to that), for example "Goodness, you cut your hair! By the way, I have come to borrow flour "; "This beautiful vase! Where does it come from?" (Brown and Levinson, 1987" 103); "Jim, you are really good at solving computer problems" (Watt, 2003: 89).

(2) **PPS 2: Exaggerate (interest, agreement, sympathy with H).** This strategy is often carried out with excessive intonation, pressure, and other prosodic aspects, and with intensification modifiers, such as definite, truly, right, and absolute. For example: "Fantastic gardens!"; "How wonderful!" (Brown and Levinson, 1987: 104) "Good, Jim. Only the man I want to meet. I know I will find you here (Watt, 2003: 89).

(3) **PPS3: Intensifying interest in H,** This strategy is applied when S communicates with H and he shares some of his wishes by intensifying his own contribution interest to the conversation by 'making a good story' This can be done by a 'clear gift' because pulling H right in the middle - in the middle of the events being discussed, metaphorically, however, thus increasing their intrinsic interest in him. For example: "I went down the stairs, and what do you think I saw? --- great chaos in all places, the phone detached from clothes and clothing scattered all over ...". Sometimes this can involve alternating between past and past forms, such as the following example: "I like black. I used it more than I do now, I rarely use it now. I was wearing a black jumper, and when I wore it, my mother said "Ah" he said. But Len likes it, he thinks it looks very good and some people like it. But when my mother saw him, he said, "Oh, that's not your color, you prefer pink and blue." In addition, the use of speeches quoted directly rather than indirectly reported speeches, this strategy can also be used in the form of tag questions or expressions that draw H as participants into conversations, such as ' You know? ', " See what I mean? ", " isn't it? "(Brown and Levinson, 1987: 106-107); " You would never guess what Fred said to me last night. It's right on your way "(Watt, 2003: 89).

(4) **PPS 4: Use identity markers in groups,** using one of the innumerable ways to convey membership in groups, S can implicitly claim similarities with the H carried by the group's definition. This includes the use of groups in the form of addresses, languages or dialects, jargon or slang, and ellipsis. The address form can be used to convey membership in the group including common names and address terms such as Mac, friend, friend, best friend, honey, darling, duck, luv, dear, mother, blonde, brother, sister, sweetie, dear friend, friend . For example: the form can be used to soften the FTA, "This is my old friend Fred. How are you today, friend?" (Watt, 2003:89); a form with the command, "Help me with this bag here, will you please?"; "Come here, dear" shows that S considers P relative(strength, difference in status) between itself and the small target (Brown and Levinson, 1987: 107-108).

(5) **PPS 5: Seek Agreement/ approval,** "safe topic", raise 'safe topic' allows S to emphasize his agreement with H and therefore to satisfy the desire for H to be 'right', or to be strengthened in his opinion, for example "Isn't your new car with color the beautiful one! "; "I agree. Right, Manchester United played really bad last night, right? "(Watt, *ibid*). In addition, another feature is "repetition". The agreement can also be emphasized by

repeating some or all of what the previous speaker said. Repeat is used to emphasize emotional agreement with speech (or to emphasize interest and surprise). For example: (Brown and Levinson, 1987: 112-113)

(6) **PPS 6: Avoid Disagreement/ disputes.** The first feature of this strategy is the "token agreement". The desire to agree or appear to agree with H also leads to a mechanism for pretending to agree, such as, to respond to a previous greeting with "Yes, but ..." rather than "No". The second feature is "pseudo agreement". The use of 'then' as a sign of conclusions is an indication that the speaker is drawing conclusions to the line of reasoning that is done cooperatively with the recipient. For example, "I will meet you in front of the theater before 8 o'clock.". The third is "white lies". A further output of a positive decency desire to avoid disputes is social 'white lies', where S, when faced with the need to express an opinion, wants to lie (eg "Yes I like your new hat") rather than damaging the positive face of H. Yang the last is "hedge opinion". Or, S can choose not to be clear about his own opinion, so as not to appear disagreeable. Usually hedging is a negative politeness feature, but hedging can also be used as a function of positive politeness, such as 'sort', 'type', 'like', 'by way'. That can be seen in "I really like {thinking, hoping, wondering} ..."; "This is really beautiful, by the way"; "I kind of want Florin to win the race, because I bet on him ". In addition, this hedge can be used to soften the FTA in suggesting or criticizing or complaining, by blurring the speaker's intentions, for example: "You are truly a loner, aren't you?"; "You really have to try harder". Hedging also functions as a marker of metaphor, for example "Knives are like 'chewing' bread." (Brown and Levinson, 1987: 113-117)

(7) **PPS7: Presuppose/ Assume / raise / confirm common ground.** This strategy can be discussed: (a) gossip or small talk that shows the value of spending S time and effort with H. It is done as a sign of friendship or interest in him, by talking briefly about unrelated topics. For example: "People like me and you, Bill, don't like being pushed like that, right?" (Watts, 2003: 89); (B) point-of-view operation which shows that almost all sentences in natural language encode a viewpoint with deixis. Deixis deals with the ways in which sentences are attached to certain aspects of the context of their speech, including the role of participants in their speeches and their spatio-temporal and social location. For example, the pronoun 'I' usually refers to a participant who has a role as a speaker, while 'now' refers to a time that includes the time of speech, and 'there' refers to a place farther away from the speaker than 'here' etc; (c) presupposing manipulation means that such presupposition manipulation is where something is not really assumed to be the same case, but S speaks as if assumed to be mutually beneficial. For example: for an offer, "Don't you want to drink?" And "Don't you want to have dinner now?" For an opinion, "Don't you think it's extraordinary?" And "Isn't this a beautiful day? !"(Brown and Levinson, 1987: 117-124)

(8) **PPS 8: Jokes,** because jokes are based on shared knowledge and background values, jokes can be used to emphasize the shared background or shared values. Joking is a basic positive politeness technique, to make H 'comfortable'. Jokes can minimize FTA requests, for example: "OK if I take the cookie now?"; "How about lending me this old garbage pile?" (Brown and Levinson, 1987: 124)

(9) **PPS9: Asserting/ Affirming or assuming S's knowledge and concern for desires H,** one way to show that S and H are cooperators and thus potentially suppress H to cooperate with S, is to affirm or imply knowledge of the wishes and willingness of H to. match their own desires with them. Negative questions can sometimes work this way, for example: for requests: "Look, I know you want the car back to 5.0, so shouldn't I go to town now?"; for requests / offers: "I know you can't throw a party, but this one will be really good -

come!"; for offers / apologies: "I know you like roses but flower sellers don't have them anymore, so I bring you geranium flowers instead." (Brown and Levinson, 1987: 125)

(10) **PPS 10: Offer/ Bidding, promises**, this strategy used by speaker to show his cooperation by putting pressure on hearer. Offers and promises are a natural result of choosing this strategy. For example: "I will stop by next week," they show S's good intentions in fulfilling the wishes of a positive face H

(11) **PPS 11: Be optimistic**, this strategy is used when the speaker assumes that the listener's desire for the speaker or for the speaker and listener will help him get it. For example: the wife wants her husband to comb his hair before appearing in public by saying "Wait a minute, you haven't brushed your hair!" (Brown and Levinson, 1987: 126)

(12) **PPS 12: Include S and H in the activity**, using an 'we' form that is inclusive, when S really means 'you' or 'me', it can call on cooperative assumptions and thus improve the FTA. Noting that 'we' form that is inclusive, for example: "Let's eat cake, then" (eg, Me); "Let's have dinner, huh?" (I.e. you); "Let's stop to bite" (e.g. I want a bite, so let's stop); "Give us a break" (eg, me) (Brown and Levinson, 1987: 127).

(13) **PPS 13: Give (or ask for) reasons**, another aspect of including H in an activity is that S gives a reason why he wants what he wants. By entering H in his practical reasoning, and assuming reflexivity (H wants the desire of S), then H is guided to see the fairness of FTA S. Can be caught that giving reasons is a way of implying 'I can help you' or 'You can help me', and assuming cooperation, ways to show what assistance is needed (Brown and Levinson, 1987: 128)

(14) **PPS 14: Assume or state reciprocity**, the existence of cooperation between S and H can also be claimed or urged by providing evidence of reciprocal rights or obligations obtained between S and H. for example: "I will do X for you if you do Y for me "or" I did X for you last week, so you did Y for me this week "(Brown and Levinson, 1987: 129).

(15) **PPS 15: Give gifts to H (goods, sympathy, understanding, cooperation)**, S can satisfy the positive desires of H by satisfying the needs of some H. Therefore it has become a classic act of positive politeness from giving gifts, not only real gifts, but relationships humans want to be like the desire to be liked, admired, cared for, understood, heard, etc. (Brown and Levinson, 1987: 129)

### III. Research Method

Research design is concerned with the plan of the research. This research focused on the utterances which are produced by Kemal, as the main character, when he converses with other main character. This research is categorized as a descriptive qualitative since the data which are collected in the form of utterances taken from novel. Those utterances are analyzed inductively. The researcher is as the key instrument. The characteristics of descriptive qualitative that is deals with the interpretation of phenomena and meaning of the event in the literary texts, so the researcher employs a linking qualitative and quantitative approach to analyze those utterances in order to know the phenomena occur in Pamuk's *The Museum of Innocence*

In spite of the fact that literary text is multi interpretable, the interpretation should refer to linguistic, cultural, and literary convention. But qualitative data are completed with the quantitative data since it deals with counting the frequency of the occurrence of linguistic features as an important tool in pragma-stylistic analysis. Counting

the frequency will produce the quantitative data which are important for the interpretation. In other words, the qualitative data are supported by the quantitative (see Miles *et al*, 2014: 56)

In analyzing the data, the researcher applies content analysis method to analyze the identified data. Borg and Gall (1983: 512) assert that analysis of content is technique to account for objective, systematic, and qualitative in communication. Thus, content analysis techniques applied in all types of interaction, mostly written material, but other kinds of interaction, such as music, pictures, or movements, should not be excluded. Related to that statement, it is due that content analysis technique employs in this study because source of data is written material that is novel and data are utterances which are produced by main characters.

The researcher used content analysis techniques in this study to reach a greater comprehension of what occur and how to explain the recent situation. As stated by Borg and Gall (1983: 514) content analysis usually aims to achieve one of the types of goals, namely: (a) Producing descriptive information, meaning content analysis used to provide descriptive information that can provide a greater comprehension of what is happening and how to explain the recent situation, (b) Cross-validate research findings, meaning content analysis is a useful tool for examining research findings obtained from research using other methods, (c) Hypothesis testing, meaning content analysis can be used to explore relationships and to test theories.

Content analysis can be conducted both quantitatively and qualitatively (Titsheret *al*, 2000 in Asmiyah, 2017:76 and Cresswell, 2009:240). In this research, the qualitative and quantitative elements are those quantitative and qualitative data which were collected concurrently, and then integrated in ways that qualitative data were counted and compared with descriptive quantitative data. Considering the analytical perspectives of pragma-stylistic analysis relies more on qualitative research process, the quantitative data used in this research has function to corroborate the qualitative data. Besides, it can modify or strengthen the analytic findings.

In line with the aims of applying content analysis method above, the researcher conducts this research in order to achieve one of them that is the first aim, namely to produce descriptive information. The reason why the researcher chooses the first one because the researcher wants to know any kinds of information from the novel *The Museum of Innocence* which used as source of data and get a better understanding the content of novel, including the story of the novel, the roles of characters and their characteristics, the relationship among the characters, the interaction among others, and eventually, the researcher can explain utterances which are produced by the main characters in the novel *The Museum of Innocence*.

#### **IV. Findings and Discussion**

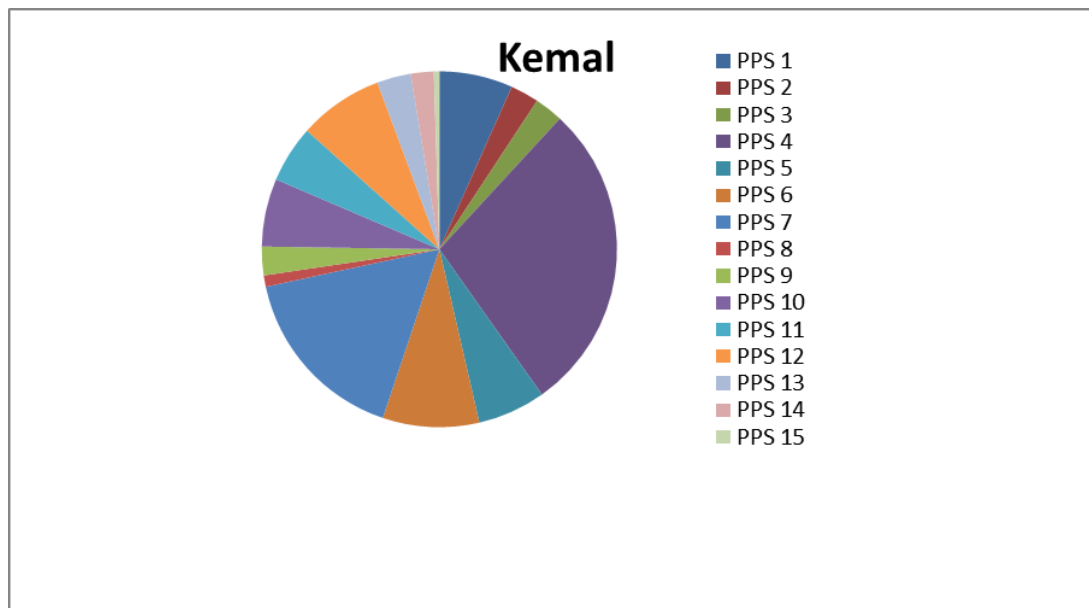
*The Museum of Innocence* written by Orhan Pamuk, a Turkish novelist, and published in 2008 two years after winning the Nobel prize in Literature. Thus, this novel translated into English by Maureen Freely in 2009. Lazzarich (2011:111) states that this novel is interesting because it refers to social conditions in Turkey while at the same time and in a creative way it changes the literary shape of a love novel, therefore, it can be conceived that it is as an avant-garde postmodern alteration of the traditional genre. Furthermore, he also says that Pamuk's overall works is imbued with thematizing of human desolation caused by the loss of identity as a consequence of the conflict between Islam and European values.

*The Museum of Innocence* is a tragic love story. Kemal, a thirty years old, unmarried scion of one of Istanbul's wealthiest families, promises marriage to Sibel, the daughter of another prominent clan.

However, Kemal met Fusun, eighteen years old, a beautiful shop-girl, and a poor distant relation, at The Sanelize Boutique when he would like to buy a handbag for his lover, Sibel. Unfortunately, the handbag is not a genuine Jenny Colon. The day after, Kemal went to The Sanelize Boutique to return the fake handbag. From this kind of meeting-up, it has changed Kemal's entire life (actually, Kemal falls in love with Fusun at first sight). Finally, they enter into a relationship. One day, there was once, they violate the code of virginity, a rift opens between Kemal and the world of the Westernized Istanbul bourgeoisie. Realizing Kemal is engaged to Sibel, Fusun feels frustrated and disappears because she hates the fact that Kemal went ahead and got engaged to Sibel, even though Kemal loves her very much. Five months later, Fusun sent a letter to invite Kemal to have supper with her family. Receiving Fusun's letter makes Kemal very happy. Due to the time Kemal came to Fusun's house. Arriving at Fusun's house, Kemal is very happy he assumes that he can get along with Fusun again. In fact, Fusun has married. At this moment Fusun introduced her husband, Feridun. Since then, Kemal made regular visits to Cukurcuma for supper to see Fusun every evening in order to win Fusun back. More or less 8 years later, Fusun officially divorced from his husband, Feridun. In his pursuit of Fusun exactly nine years and four months since he met at The Sanelize Boutique, eventually, Kemal got Fusun again. They officially were to be engaged before getting married. Unfortunately, the day after getting engaged, Kemal and Fusun got accident and Fusun was dead. Since Fusun's death, Kemal becomes a compulsive collector of objects that chronicle his lovelorn. Kemal will turn the house into a place where Kemal can display their memories - a way to commemorate Fusun in this house-Cukurcuma. That is the Museum of Innocence. This museum is as sort of a compensation for his failure and his despair to get Fusun. The museum consists of everything which are related to Fusun, such as a toothbrush, a saltshaker, the collection of cigarette stubs, articles of clothing, porcelain dogs, postcards, medicine bottles, buttons, combs, earrings – all of which once belonged to his beloved Fusun and lots of things stores in the Merhamet Apartment where this apartment has kept their memories.

Positive politeness strategy (PPS) is used to avoid offense by emphasizing friendliness. Positive politeness is oriented toward the positive face of H, the positive self-image that the speaker claims for her/himself. The linguistic realizations of positive politeness are representative of the normal linguistic behavior between intimates where interest and approval of each other's personality, presuppositions indicating shared wants and shared knowledge are exchanged.





**Figure 2: Realization of Kemal's Positive Politeness Strategy**

Figure 2 showed the frequency of the realization of positive politeness strategy used by Kemal. It reveals that PPS4: Use in-group identity markers is the most prominent strategy, followed by PPS7 (32), PPS6 (17), PPS12 (15), PPS1 (13), PPS5 (12), PPS10 (12), PPS11 (10), PPS13 (6), PPS2 (5), PPS3 (5), PPS9 (5), PPS14 (4), PPS8 (2), and PPS15 (1).

The realization of PPS 4 Use in-group identity markers is the most prominent strategy appeared in Kemal's utterances among fifteen kinds of positive politeness strategy. PPS4 applied by using any of the innumerable ways to convey in-group memberships, S can implicitly claim the common ground with H that is carried by that definition of the group. There are mechanisms used to realize PPS 4, namely: **address forms**, address forms used to convey such in-group membership include generic names and terms of address. The address terms can be used in a situation without any imposition to the hearer and with imposition to the hearer. If it is used without imposition, the terms are used to express intimacy or friendship, but if it is used with imposition, the terms are used to express the softener for imposition. Based on the analyses, Kemal produced his utterances by expressing address term 44 times, they can be seen in utterance (3) "Hello, **Füsun**. You're all grown up! Perhaps you don't recognize me.", (16) "**Füsun**, I'm so sorry", (18) "A solemn promise between friends, **Füsun**. We can trust each other with our secrets...." (48) "No, **darling**, I bought it because I thought you might like it.", (73) "Forget the accident, **darling**, and please, just tell me.", (77) "I have it here, **darling**," (84) "No, **dear**, I looked for your earring but couldn't find it," (116) "Oh **dear**, I hope I didn't miss the plane crash, too," (119) "I'd never let you down, **my dear girl!**", (121) "Take my arm, **darling**, let's get up and leave this dreadful place together right now," (122) "Seeing as you've lost the lottery, **Miss Füsun**," (128) "No. So you've been going to the Pelür? Be careful, **Füsun**, those men are wolves, every last one of them", (131) "Don't rush into this, **Füsun**. These are bad people. Feridun should go talk to them for you. They could have evil intentions", (132) "**Füsun**, how is your painting going?"

## V. Conclusion

After analyzing the utterances which are produced by Kemal as main character which are concerned with pragma-stylistic strategies of politeness in Orhan Pamuk's *The Museum of Innocence*, the researcher draws some conclusions based on the findings and the discussion in the previous chapters. Politeness is an important aspect of human social interaction and therefore plays an important role in communication. Speakers who want to reach their aims in communication cannot do without doing face threatening acts (FTAs). Therefore, Brown and Levinson (1987) postulate the existence of strategies to minimize FTAs. In order to avoid FTAs or at least minimize a possible threat, speakers use various strategies. As Brown and Levinson (1987:68-69) stated that in the context of mutual vulnerability of face, any rational agent will seek to avoid these face-threatening acts, or will employ certain strategies to minimize the threat. Kemal and Fusun use positive politeness strategy since they want to avoid offense by emphasizing friendliness. Besides, they use positive politeness strategy in order to make the hearer feel a sense of closeness and belonging. Positive politeness strategy realized by employing fifteen kinds of positive politeness strategy for Kemal, namely PPS1 (13), PPS2 (5), PPS3 (5), PPS4 (55), PPS5 (12), PPS6 (17), PPS7 (32), PPS8 (2), PPS9 (5), PPS10 (12), PPS11 (10), PPS12 (15), PPS13 (6), PPS14 (4), and PPS15 (1)

Besides, Kemal's utterances derived from elements of cohesion, both grammatical cohesion and lexical cohesion. The utterances produced by Kemal are interrelated since each utterances are produced as responses or the answer to what the speaker inquires. The way how to create utterances are by using reference, substitution, ellipsis, and conjunction, all of them under heading grammatical cohesion. Kemal and Fusun's utterances derived from (1) reference, including three kinds of reference, namely personal reference, demonstrative reference, and comparative reference, personal reference appears dominantly in their utterances; (2) conjunction, including the four kinds of conjunction, namely additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction; (3) substitution, especially nominal substitution; and (4) ellipsis, especially verbal ellipsis. Meanwhile lexical cohesion which appears in Kemal's utterances is repetition, synonym, antonym, and collocation. Repetition is more often appeared in Kemal's utterances. The use of repetition is to affirm, to strengthen the intensity of information, to avoid mistakes, and to make it easier to remember information.

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